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A

DESCRIPTION
OF THE
CARTONS
OF
RAPHAEL URBIN,
IN THE
QUEEN'S PALACE.

By BENJAMIN RALPH.

THE SECOND EDITION.

LONDON:

Printed for J. BOYDELL, Engraver, in Cheapſide.
M,DCC,LXIV.



ADVERTISEMENT.

THE celebrated Sir Nicholas Dorigny having caused the principal Heads in the Cartons to be engraved, by several eminent French Engravers, from his own Drawings, and under his immediate Inspection, the Plates were, some Years ago, purchased in France by a very ingenious Gentleman; and being brought to England, became some Time afterwards the Property of the Editor.

In the Year 1754, it was thought, that by adding a Number of Plates, describing the Rudiments of Design, the Anatomy of the human Body, and several of the best antique Statues, a most useful and elegant Drawing Book might be made, in order to give young Students a true Taste of Design, and an early Acquaintance with the great Ideas of Raphael: accordingly the Book came out, under the Title of THE SCHOOL OF RAPHAEL; to which was prefixed, An Essay on the Art of Design; in which, the Rules for attaining so polite and useful an Accomplishment were laid

ADVERTISEMENT.

down, according to the most approved Methods; and also the following Description of the Cartons, referring to the several Heads in that Collection, and explaining their Characters, and the particular Figures to which they belong.

The Cartons having very lately been removed to her Majesty's Palace in the Park, it is to be presumed, that a greater Number of Persons will have an Opportunity of viewing these celebrated Works of RAPHAEL, than when they were at Hampton-Court; and as many may be desirous of having a fuller Explanation of those inimitable Pieces, than the Leisure of those who usually attend to shew them, can possibly permit, it is hoped the following little Piece may prove useful and acceptable to the Public.

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WHEN a Man enters into that awful Gallery at *Hampton-Court* (says Mr. *Richardson*, in his *Essay on the Theory of Painting*) he finds himself amongst a sort of People superior to what he has ever seen, and very probably to what those really were. Indeed this is, (speaking of Grace and Greatness) the principal Excellence of those wonderful Pictures, as it must be allowed to be that Part of Painting which is preferable to all others. These inimitable Pieces are called *Cartons*, from their being executed upon Paper; and are nothing more than coloured Drawings upon a washed Ground

Ground previously prepared for that Purpose, the Shadows of which are made by hatching with the Point of a large Pencil, and the whole are very highly finished: they were originally intended as Patterns for Tapestry, and were entirely the work of that great Master RAPHAEL URBIN. It is almost impossible to consider these Pictures, without supposing that, as the miraculous Draught of Fishes is the only Miracle of our *Saviour's* to be found among them, it is more than probable, that what this Country now happily possesses, is but a Part of a most stupendous Work of this great Man; and that many more glorious *Cartons* of the Life and Miracles of our Saviour, have perished in Oblivion: for it can hardly be conceived, that this single Subject could particularly engage the Attention of RAPHAEL, among many others which would undoubtedly have made better Pictures, and been more suitable to his Genius; and the *Carton* of *Christ's* Charge to *Peter*, and the regular Succession of the Acts of the Apostles, seem greatly to confirm this Opinion. However, as it is an Argument that probably will not be contested, and cannot be proved; it can only be lamented, that perhaps some Accident, or the premature Death of that great Master, * has deprived the World of an invaluable Treasure.

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* Anno 1520. Æt. 37.

CARTON 1,

The MIRACULOUS DRAUGHT of FISHES,

*And Jesus said unto Simon, Fear not, from
henceforth thou shalt catch Men. Luke,
chap. v. ver. 10.*

THIS was an amazing Event: But as the principal Persons were few, and Half of them necessarily engaged in the Management of their Nets, the Historical Expression is confined to three Figures only, which are those of Our Saviour, Peter, and James. The Principal Figure in this Picture is *Christ*, who is pronouncing the Words above quoted, in order to remove the Apprehension of *Peter*, who, in a fine Posture of Supplication, has just uttered these Words, *Depart from me, for I am a sinful Man, O Lord.* Our Saviour's Figure and Action are perfectly great and graceful; and in his Character, Divinity Benignity and Tenderness are expressed in the highest Degree. In *Peter's* Countenance, Fear, Wonder, and Solicitude are blended in a most extraordinary Manner, and compose a Character of Expression worthy of *Raphael*: the Figure

in the same Boat, supposed to be that of *James*, is also finely imagined and drawn; Awe and Attention are marked in his Face, and he seems, by his Action, to have acquiesced in the Supplication of *Peter*, as acknowledging himself unworthy of being the Companion of Divinity. The Rest of the Figures, as has already been said, are chiefly concerned in attending to their Employment, which, as they were in another Vessel, naturally engrossed their Attention; only the nearest of them seems to have caught some Part of the Conversation, and appears to listen: This last Figure, and another, who are pulling up the Net, are finely drawn, contrasted, and foreshortened; and the whole Figure of the Old Man in the Stern of the Boat, who is very attentive to his Business, is extremely fine.

The Perspective in this *Carton* (in which the Point of Sight is placed pretty high) occasions the Sea to make a fine back Ground for the Figures, which, from its natural Hue, fails not of shewing the Colouring of the Figures to the utmost Advantage. At a great Distance, upon the Sea-Shore appear several Groupes of Figures designed in a masterly Manner, the Principal of which seems to consist of a Number of Persons who
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are employed in the Baptism of Infants. Nothing need be said to the Objection commonly made by small Critics to the Size of the Boats, that having been fully answered by Mr. *Richardson*; who has also mentioned the fine Effect of the Sea Fowl, which are artfully and judiciously placed in the Fore-ground, and indeed could be very ill spared.

CARTON II.

CHRIST'S CHARGE to PETER;

COMMONLY CALLED,

The DELIVERY of the KEYS.

He said unto him the third Time, Simon, Son of Jonas, lovest thou me? Peter was grieved, because he said unto him the third Time, Lovest thou me? And he said unto him, Lord, thou knowest all Things, thou knowest that I love thee. Jesus saith unto him, Feed my Sheep. John, chap. xxi. ver. 17.

THE principal Figure in this Picture is that of our Saviour, which Mr. Richardson is of Opinion has received some Injury, and is not at present what *Raphael* made it: This Supposition, it is believed, has never been contradicted; and whoever attentively compares the Taste of Design in this Figure with those of the Apostles, in the same *Carton*, or that of our Saviour in the miraculous Draught of Fishes, must be convinced, that it falls many Degrees short of that great Painter. Perhaps, by some who may contend for its being *Raphael's*,

phael's, it may be urged, that, like *Leonardo da Vinci*, in a similar Case, he was baffled by the Greatness of his own Idea: But whichever Argument holds good, we must be content to take it as it appears. Mr. *Richardson* also observes, that the Time chosen, is the Moment of our Lord's having just spoken; and that in Consequence of our Saviour's interrogating *Peter*, *Lovest thou me more than these?* the rest of the Apostles were eager to reply to that Question, by assuring their Lord, that their Love for him was at least equal to *Peter's*; and this Solicitude is finely expressed in every Character. The next principal Figure is that of *Peter*, who according to the History is represented upon his Knees, with the utmost Humility, attending to and receiving the Charge given him by his divine Master. The Head is drawn in Profile, and the Face is entirely in Shadow. It may be here observed, that the Shadow cast by *Peter's* Body serves admirably to bring the Figure of our Saviour forward, and also to keep the principal Groupe together. The third principal Figure is St. *John*, whose Expression and Attitude Mr. *Richardson* mentions as an improvement upon the Story: He says, our Saviour, by commanding *Peter* to feed his Sheep, seemed to indicate a Preference in favour of that Apostle (as has been observed;) and that

St. *John*, who was the beloved Disciple, may, therefore, be supposed to have been under a particular concern on that Account: Accordingly he appears to address himself to our Lord with extreme Ardour, as if earnestly endeavoring to convince him of the Sincerity of his Love. The Attention of all the Apostles is directed to our Saviour except one, who seems to press forward; and by turning his Head, which is seen between two Profiles, hinders the Repetition which would have unavoidably happened if he had been looking the same Way. The Heads of the Apostles are amazingly designed, and full of Expression; and their Attitudes are finely varied and contrasted. The Draperies are noble and well cast; that of our Saviour's only appears to be rather heavy, and unsuitable to him at this Time, as being after his Resurrection. But admitting that this Figure has suffered, the injury may, in this Particular, be attributed to the Alteration of it by some other Hand. Mr. *Richardson*, who had studied the *Cartons*, observes, that the small Piece of Drapery in a Part of the Garment of the outermost Apostle, is of great Consequence to this Picture; which, being folded as under his Arm, breaks the strait Line of an unpleasing Mass of Light, and gives a more graceful Form

to the Whole; which Artifice, is also assist-
ed by the Boat. Of the same consequence
to the principal Figure, is the Flock of Sheep
placed behind, which helps to break the
Lines of the Drapery, detach the Figure
from its Ground, and illustrate the History.

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CARTON III.

The LAME MAN HEALED;

COMMONLY CALLED,

The BEAUTIFUL GATE of the TEMPLE.

Then Peter said, Silver and Gold have I none, but such as I have give I thee: In the Name of Jesus Christ of Nazareth, rise up and walk.

And he took him by the Right Hand, and lift him up, and immediately his Feet and Ankle Bones received Strength. Acts, chap. iii. ver. 6, 7.

THIS truly great Composition is divided into three distinct Groupes, by Means of the magnificent Columns which appear in the Front of the Picture, and are a Part of the Colonnade which supports the Roof of the Portico. The two Apostles *Peter* and *John*, the Cripple, and four Figures whose Heads only are seen, compose the Groupe in the Center: one Side of the Picture is filled with People going to the Temple, and its opposite with others coming from it; which Disposition *Raphael* has advantageously employed in contrasting these two subordinate Groupes, by opposing the
Backs

Backs of some of the Figures to others which are seen in Front, and further contrasting these by several which are in Profile.

There is not, perhaps, in the World, a Picture so thoroughly characterised, or so artfully managed, as this *Carton*. The Moment of *Peter's* having pronounced the Words, *In the Name of Jesus Christ of Nazareth, rise up and walk*, is the Time chosen by *Raphael*; and is the Instant when the Lame Man finds himself suddenly enabled to rise; when the Muscles of his Limbs, released from the Contraction which till now withheld and deprived him of their Use, are expanding, and an extraordinary Impulse urges him to the Exertion of their hitherto useless Functions; all which is most amazingly conceived and expressed. At this Period, those who were apprized of something extraordinary which was then transacting, are endeavouring to thrust forward on the Side of the Picture where the Cripple is placed; and these, with a Woman and Boy who are hastily passing on to the Temple, together with the inimitable Boy in the Front of the Picture, who is eagerly pulling back one of the Figures, remarkably characterise the principal Subject of the *Carton*; which is that of the Agents of Divine Power giving Strength and Agility to the torpid Limbs
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of the Man who was born lame. Wonder and Amazement are finely expressed in the Characters of the Spectators; and on the Side of the Picture next to *Peter*, who with great Dignity has conferred the Divine Gift, every Thing is still, but expressing silent Amazement. Thus, in the Parts where Dignity should be preserved, all is quiet; and where Strength and Activity is given, every Thing is in Motion. The Character of the Cripple is finely imagined, it is perfectly that of a mean Person; and the Expression of Joy and Gratitude which appears in it, is finely balanced by a Mixture of Doubt and Astonishment; and he seems scarcely to believe the Reality of the Blessing he is receiving. The Character of *Peter* is devout and majestic; and that of *John* is full of Divinity and superlatively graceful; he is represented with the utmost Pity and Affability concurring with *Peter* in this Act of true Piety and Charity: The rest of the Heads in the same Groupe are finely invented and drawn, particularly that of the old Man leaning upon his Crutch, and of him who is looking over *John's* Shoulder.

It is remarkable that the same Airs of the Head which *Raphael* has given to the two Apostles, are nearly the same with those of the Man and Woman on that Side of the Picture;

and the Action of *Peter's* Arm is repeated in the same Man, with a very little Variation; he has also introduced another Cripple into this Groupe, whose Character is not altogether unlike that of him who is healed; but the Expression is of another Kind, and shews a Malevolence and Disinclination to believe the Truth of this Miracle; which seems to be one Reason why he was placed behind the Apostle, as a situation most properly adapted to one of his Way of thinking; but this Figure is of prodigious use, and is moreover a fine Contraste to the other; and the Repetition in the rest is so judiciously managed, that it has no ill effect; but of this Groupe particular Notice will be taken in speaking of the By-works or Ornaments of this *Carton*.

There is a wonderful Expression of Malignity in the Character of the Man who presses his Lips with his Finger in the same Groupe: The Woman with the Child in her Arms has a Character full of Expression, is exquisitely designed, and perfectly great and graceful. The fine Boy in the fore Part of the Picture, who being unconcerned is eager to be going, and pulls the Man's Garment, is a fine Contraste to the Figure of the Cripple; and at the same Time breaks a Mass of Shadow which would otherwise have had a very disagreeable Effect: This

Boy is also contrasted by another, who is led along hastily by a Woman with a Basket upon her Head; and these, as has already been observed, give Motion to that Side of the Picture. The Drapery upon this Woman's Arm is artfully swelled and folded towards the Elbow, and breaks the Straitness which would have appeared from her Action, and could not but have offended the Eye. It will now be proper to speak of the Ornaments, and other accidental Decorations, which are usually called By-works.

The principal of these are the Columns; which, with regard to the Picture, are the finest that could possibly be imagined, and in themselves are a Proof of the amazing Genius of *Raphael*: The Effect of the *Waving Line*, as an Ornament, is perhaps no where made use of to such Advantage, nor better proves its Gracefulness. To confirm this Assertion, let any one substitute in their Stead, or ideally substitute, the *Ionic* or *Corinthian*, or any other Order; and let it be enriched with Flutings and all the Decorations that can possibly be given to those Orders, and then compare it with *Raphael's*. What an astonishing Alteration must ensue! How cutting, how disagreeably heavy will the Innovation appear! And how very considerably must the Picture suffer by the Change!

Besides, as the Columns were arbitrary, and the Painter had once deviated from the established Rules, he was at Liberty to do what he pleased ; and therefore *Raphael* has apparently made Use of this Licence for the Purpose following : It was doubtless necessary that the principal Groupe should not only possess the Center of the Picture, but occupy more Space than the others, in order to maintain its Character of Distinction from the subordinate ones : In Consequence of which, *Raphael* has made the Intercolumniation greater between the first and second Column, than between the second and third, a Part of which is cut off by the Side of the Picture. This being allowed, it will not be difficult to give what is apprehended will be thought a sufficient Reason for the Repetitions before-mentioned ; and why the same Number of Figures, nearly in the same Attitudes (the Cripple excepted) were introduced into this Groupe. It is certain, that if this Part of the Picture had been otherwise managed than it is, by too great a Variation in the Attitudes from those of the principal Groupe, the Inequality of the Intercolumniation would have been more apparent ; and consequently every common Observer would have taken the Liberty of condemning it as an Oversight in *Raphael*. The great Artifice, therefore, is concealed in the Similitude of the Figures

which compose these Groupes: The same Number are employed in both. In the principal Groupe the whole Figure of the Cripple is seen; in the other the Body is large, but being upon his Knees, his Legs are hid by the Column, and the Space occupied by his Hand and Arm, which rests upon a Staff, is by no Means equivalent to the Room gained by the disappearing of his Legs; and yet this Staff and Limb seem to fill up the Space. The Distance from the Knees of the Cripple to the Column is greater than that between the Feet of the lame Man and the same Column; and both being near the Ground-Line or Front of the Picture, cause a great Deception. The Woman with the Child in her Arms is similar to *John*, but she is placed much nearer the Column. *John's* Arm is moderately extended, and his Hand appears directly over the Cripple's Head; the Woman's Arm is employed in holding the Child, and consequently does not appear; and a light well-folded Piece of Drapery supplies the Place, and forms a Mass which receives the shadowed Parts of the Cripple's Head and Body. The Man is in an Attitude similar to that of *Peter*, but the Column is placed so as to be partly hid by his Hand, by which he expresses his Astonishment, falls exactly in the Center between the two Columns,

Columns, as does that of *Peter* in the principal Groupe ; but lest this should be too remarkable, the Hand of the Woman is seen close by it, naturally and gracefully applied to her Breast ; and this with the Infant's Head make a sufficient Variation, and does not in the least destroy the principal Intention. It being absolutely necessary to introduce the whole Arm of the Figure of the Man, and the Hand being to be placed in the Center, the Arm is unavoidably required to be bent rather more than that of *Peter* ; but this was not a sufficient Variation, and therefore a Kind of short open Sleeve which reaches about half way down to the Elbow was added ; and this also produces another Variation. To carry on this Artifice in every Part, *Raphael* judged it expedient to have the same Number of Figures in each Groupe ; but whereas in the principal one, there are three Heads between that of *John* and the Column, and none between that of his and *Peter's*, so in this there appears but a Part of one between the Woman and the Column, and the other three are placed in the Space between the Man and Woman. The same Artifice is also finely kept up in the distant Colonade ; where, in the same Space, two Rows of the same Columns appear in Perspective,

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and by their Contraste occasion the Distance between the Columns on the opposite Side to appear larger than it really is. In short, this *Carton* is altogether the most consummate Piece of Art that probably ever was or ever will be produced.

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CARTON IV.

The DEATH of ANANIAS.

But Peter said, Ananias, why hath Satan filled thine Heart to lie to the Holy Ghost, and to keep back Part of the Price of the Land? Whilst it remained, was it not thine own? And after it was sold, was it not in thine own Power? Why hast thou conceived this Thing in thine Heart? Thou hast not lied unto Men, but unto God. And Ananias hearing these Words fell down, and gave up the Ghost: And great Fear came on all that heard these Things. Acts, chap. v. ver. 3, 4, 5.

OF all the various Ways ordained by the Almighty for putting a Period to the present Existence of human Nature, there is none so affecting or alarming as the Stroke of sudden Death; whenever, therefore, this happens, it appears more or less terrible to those who survive, according to the State of the Soul at that Moment when it is separated from the Body. The Death of *Ananias* was, therefore, a Subject capable of exciting Horror in an extraordinary Degree, supposing it to have been only
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a common Accident : But the Circumstance of his Death was much more terrifying, as it was a Manifestation of the Divine Wrath upon him, *who had not lied unto Men, but unto God.* This alarming Event happened at a Time when the Minds of the People were filled with the amazing Things which they both saw and heard ; when universal Benevolence possessed the Hearts of those who adhered to the Doctrine taught by the Apostles : Therefore such an Event must have struck those, who were Witnesses to it, with Horror and Reverence ; with Detestation of the Act itself, and with reverential Awe for the Apostle, whose Foreknowledge of the Fraud practised by *Ananias*, made him openly accuse him in the Words abovementioned. *Raphael* has told this Story in a Manner worthy of his sublime Genius ; and the Time chosen is so very evident, that it needs not be mentioned.

This *Carton* is composed of three distinct Groupes, and *Ananias* is the principal Figure ; but it required no less than the profound Skill of this Great Master to make him appear so : The Figure being prostrate by Necessity, must have appeared to some Disadvantage had the Spectators been all standing, even though they had inclined as much as the two Men who are stooping over him ;

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Raphael; therefore, has most judiciously given all the Figures in the fore Part of the Picture such Attitudes, as at once perfectly correspond with the Story, and make the Figure of *Ananias* more conspicuous. Accordingly, the subordinate Figures are all either kneeling or stooping; and these, at the same Time, give an inexpressible Dignity to the Apostles, who are standing, and form a distinct Groupe in the Middle of the back Part of the Picture, in the Center of which *Peter* is placed, who is described as having just pronounced the Accusation. The whole Figure of *Ananias* is inimitably fine, but the Expression in his Character is amazing; there appears to be strongly marked in the Features not only the Stroke of Death as a Corporeal Suffering, but the Agonies of a wounded Conscience; from which immediately proceeds the writhing Contorsions of the Body and Limbs, the very Extremities of which appear to be contracted and convulsed. The Character of *Peter* is also finely imagined and designed; there is a holy Severity in his Countenance, which is inexpressibly Great; his Attitude is majestic; and though his Situation is something remote, it is impossible to avoid seeing that his is the second principal Figure in the Picture. The whole Groupe of the Apostles are Characters of great Dignity; each seems

collected within himself, and revolving upon this terrible Catastrophe; and one of them, who is next to *Peter*, appears with reverential Awe to address himself to the Almighty, and is a fine Character. Horror, Fear, and Amazement are blended in the Character of the Man who is opposed to *Ananias*; who, by his Situation and Attitude appears also to be rendering up his Goods to the Apostles, and possibly was intended for *Joses*, called *Barnabas*, who is mentioned in the latter Part of the preceding Chapter; and this Figure makes the finest Contraste imaginable to that of the dying Man. The Woman next to him discovers her Terror in a Manner perfectly adapted to her Sex, as well as the Circumstances of the Story. Her Fear compels her to turn round, the natural Preparative for Flight; and this occasions her Figure to contraste that of the Man before described in a fine Manner. The Character of *John*, who is very properly employed in relieving the necessitous Persons who compose a Part of one of the subordinate Groupes, is extremely graceful; Compassion and Benevolence are strongly expressed in his Countenance, and his Action discovers that he not only relieves them with Money, but likewise bestows with it his Advice, and appears to exhort them to make a proper Use of it. The Apostle, who

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seems

seems to beckon to some who are supposed to be out of the Picture to bear Testimony of the Punishment inflicted on *Ananias*, is a Character of great Dignity, and his Attitude is finely varied from that of *Peter's*.

The Draperies in this *Carton* are perfectly fine and extremely well cast; particularly those of the Apostles, which are remarkably graceful, and the Folds finely disposed and contrasted. That of *Ananias* requires particular Observation; he has less than any other Figure in the Picture, his Arms, Legs, and Feet being entirely naked: This possibly to some may appear absurd, but it is a fine Artifice; the violent Agitation of the Muscles is thereby made apparent; and the Limbs of the Figures near him being mostly covered, serve to shew his Figure more distinctly, and of course help to discover its Consequence. In short, the whole Composition of this Picture is perfectly great and striking, and is a remarkable Instance of the Genius of *Raphael*. In the *Carton* of the lame Man healed, there is a Luxuriancy of Fancy displayed in the Ornaments with which it is enriched; in this its Grandeur, Dignity and Effect are totally derived from the Invention and Disposition of the Characters. Ornaments there are none; and the By-works are extremely

plain and agreeable to the Simplicity of the Church of Christ in its infant State; the chief of them is the Curtain; which is behind the Apostles; it is indeed simple, but then it is finely folded, and serves admirably to break the strait Line, which is made by the Heads of the Apostles, which without this Help must have appeared somewhat disagreeably. The back Ground is also artfully varied, and relieved by an opening on one Side, and a Flight of Steps, with Figures ascending them, on the other.

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CARTON V.

ELYMAS the Sorcerer struck with
BLINDNESS.

And now behold the Hand of the LORD is upon thee, and thou shalt be blind, not seeing the Light of the Sun for a Season. And immediately there fell on him a Mist and a Darknefs, and he went about seeking some to lead him by the Hand. Acts, chap. xiii. ver. 11.

THOUGH Terror and Astonishment are strongly expressed in this Picture, yet it appears of a different Kind, and produces a different Effect from that in the *Carton* of the Death of *Ananias*. The Punishment of *Elymas* was to him dreadful and grievous, and to the Beholders terrifying and wonderful; but it is apparently considered by them no otherwise than as it relates to this Instance of the Divine Judgment inflicted on him. The Death of *Ananias* inspired Horror also, not without a Mixture of Pity for the Sufferer, who, before the Discovery of his Crime, was probably esteemed as a good and devout Man; on the contrary, the Sorcerer was a Person of whom
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it may reasonably be judged the People stood in awe; and that he was rather feared on Account of his Power, than beloved for his Virtues. This will evidently appear, when the Manner in which *Raphael* has told his Story is considered. Every one of the Spectators discovers Terror and Surprize; but none (except one of the Lictors, who stands near the Proconsul) discovers the least Expression of Pity. *Elymas*, though in the Midst of Numbers, appears to be alone; and he extends his Arms in vain, *seeking some to lead him by the Hand*: Nor does the admirable Figure who stands between him and the Proconsul, and who, with the utmost Amazement, looks stedfastly in his Face, seem inclinable to offer him the least Assistance. Indeed, there are but few of the Spectators who appear to give any Attention at all to him; the Majority of them being employed either in relating, or attending to the Relation of the Punishment inflicted upon him. *Elymas*, who is the principal Figure in this Picture, according to the Observation of Mr. *Richardson*, is blind from Head to Foot; and is altogether a most inimitable Character; perhaps *Raphael* hardly ever conceived one more expressive; and though this great Master thought proper to assist the Understanding, by making the subordinate Figures more fully explain the principal Subject,

ject, yet this Figure was alone sufficient to have done it. Dejected Arrogance is amazingly described in his Character, together with that Shame and Confusion, which must naturally have appeared in it, when he felt the irresistible Force and Superiority of the Divine Power: His Attitude is also extremely fine, and can only be thoroughly understood by viewing the Picture itself, or a good Copy, or Print after it. The Apostle *Paul* is the next principal Figure; he is placed opposite to the Sorcerer, and is represented with one Arm extended, as having just denounced Sentence upon him, to the Execution of which, with a Look of holy Satisfaction, he seems to demand the Proconsul's Attention. He is likewise distinguished by a Book which he holds under the other Arm. In his Character, which appears in Profile, the Expression is awful and majestic; his whole Figure is finely imagined and drawn, full of Dignity, and perfectly graceful. The next is the Proconsul *Sergius Paulus*, who is more affected than any of the Spectators: Terror and Astonishment are expressed in his Countenance, and evidently discover, that he feels the Force, and is sensible of the Equity of the Divine Judgment; but it appears in a Manner perfectly becoming his Character, and he sits amazed at the Punishment of *Elymas*, and convinced of the Truth of the Doctrine preached by the holy Apostles.

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The Apostle *Barnabas*, who stands behind the Sorcerer, is employed in explaining his Fate to those who by their Situation must necessarily be ignorant of it, as being placed behind him; which he is represented as doing with great Zeal and Energy. The Man who stands between *Elymas* and the Proconsul is prodigiously fine; he is, indeed, all Amazement and Attention; and in his Character there is expressed a Mixture of Doubt, and an Eagerness to discover whether the Sorcerer's Blindness is real or not. The Man whose Head appears between that of *Paul* and the Side of the Picture, is also full of Expression; he is apparently a Believer, which is shewn by a fine Mixture of Fear and Devotion in his Countenance. There is likewise great Expression in the Lictors, who stand upon the Steps; and also in the Rest of the Characters which compose this Picture. The Draperies in general are extremely fine, particularly that of *Paul*, which is noble, well cast, and folded; that of the Sorcerer is also finely imagined, and suitable to his Character. The Scenery, or back Ground, of this *Carton* is magnificent, and well adapted; it will be sufficient to say, that in order to break the Stiffness of Uniformity, *Raphael* has taken some Liberties in the Architecture, which produce an Effect that makes ample Amends for any seeming Irregularity.

CARTON VI.

PAUL and BARNABAS at LYSTRA.

And there sat a certain Man at Lystra, impotent in his Feet, being a Cripple from his Mother's Womb, who never had walked. The same heard Paul speak, who stedfastly beholding him, and perceiving that he had Faith to be healed, said with a loud Voice, Stand upright on thy Feet; and he leaped and walked. And when the People saw what Paul had done, they lift up their Voices, saying in the Speech of Lycaonia, The Gods are come down to us in the Likeness of Men. And they called Barnabas Jupiter, and Paul Mercurius, because he was chief Speaker. Then the Priest of Jupiter, which was before their City, brought Oxen and Garlands unto the Gates, and would have done Sacrifice with the People. Which when the Apostles Barnabas and Paul heard of, they rent their Clothes, and ran in among the People, crying out. Acts, chap. xiv. ver. 8—14.

IN this Carton the Simplicity and Purity of the Christian Religion is finely opposed to the pompous Idolatry and Superstition of the Heathens; the divine Behaviour and

Modesty of the two Apostles is infinitely more striking and greater than all the Tumult and Parade of the Sacrifice, which the Priests, attended by the People, are about to make to them. The Manner in which *Raphael* has described this Ceremony, is perfectly fine and agreeable to the Custom of the *Romans*; and is intirely taken from the Bas-relief of the *Trajan* Column, the Priests and Boys employed in the intended Sacrifice being almost exactly copied from thence, particularly the Priest of *Jupiter*, who is in all Respects the same, except in the Drapery, the Figure in the Column being without any. In the Characters of the Priests and People there is a general Expression of Enthusiasm and superstitious Fear, which is finely described. *Paul* is the principal Figure in this Picture; he is represented as standing upon a Kind of Step, from whence he is about to descend, in order to stop the mistaken religious Fury of the People; and at the same Time, with the utmost Grief and Perturbation, which is admirably expressed in his Countenance, is rending his Garment, and exposes Part of his Breast, which produces a fine Effect in the Imagination. The Apostle *Barnabas*, who stands behind him, is a fine Character; he is seen entirely in Shadow; but his Attitude and Expression are incomparable; Grief and Pity are blended in his Coun-

Countenance, and he clasps his Hands together with a Fervour not to be described. Mr. *Richardson*, in speaking of this *Carton*, and the Sacrifice represented in it, says, "The
 " Occasion of all that is finely told: The
 " Man who was healed of his Lameness, is
 " one of the forwardest to express his Sense
 " of the Divine Power, which appeared in
 " those Apostles; and to shew it to be him,
 " not only a Crutch is under his Feet on the
 " Ground, but an old Man takes up the Lap-
 " pet of his Garment, and looks upon the
 " Limb, which he remembered to have been
 " crippled, and expresses great Devotion and
 " Admiration; which Sentiments are also
 " seen in the other with a Mixture of Joy."
 Mr. *Richardson* might have added Gratitude
 also, which is visibly expressed in the Cha-
 racter of the Cripple: And indeed, if it be
 allowable to censure so great a Master, the
 Place in which this Man is found, is liable
 to some Objection. *Paul*, in looking sted-
 fastly upon him, perceived *he had Faith to*
be healed; and he is here represented among
 the Crowd of Idolaters, and appears to be one
 of the most zealous to assist at a Ceremony so
 utterly disagreeable to his holy Benefactors:
 To this it may be objected, that as he proba-
 bly had not had Time to be fully instructed
 in the Christian Faith, this was the only Way
 in which he could possibly testify his Gra-
 titude;

titude ; but it is submitted, whether he might
 not, with more Propriety and equal Advan-
 tage to the Picture, have been introduced in
 the Place of the Man, who is on the same Side
 of the Picture with the Apostles, employed
 in bringing a Ram to the Sacrifice ; or at
 least in some other Situation, in this Parti-
 cular more agreeable to his Disposition to re-
 ceive the Religion of Christ. The whole Fi-
 gure of this Man is finely designed, and vastly
 expressive ; but the Leg, which the old Man
 is looking at, is remarkably elegant, and was
 undoubtedly painted from Nature ; the Fi-
 gure of the old Man is also finely drawn and
 imagined, and his Attitude, which is stoop-
 ing, brings several subordinate Figures into
 View, which could not otherwise have been
 seen. The Architecture in the back Ground
 of this *Carton* is magnificent ; the Forms of
 the Buildings are finely varied ; and the
 whole together exhibits a noble Composition.

CAR-

CARTON VII.

PAUL *preaching* at ATHENS.

Then Paul stood in the Midst of Mars-hill, and said, Ye Men of Athens, I perceive that in all Things ye are too superstitious: For as I passed by, and beheld your Devotions, I found an Altar with this Inscription, TO THE UNKNOWN GOD: Whom, therefore, ye ignorantly worship, him declare I unto you. Acts, chap. xvii. ver. 22, 23.

IF Invention, Expression, Design, Variety and Decorum, are allowed to constitute a fine historical Composition, this *Carton* certainly deserves the Character it has long maintained, of being one of the greatest Performances of *Raphael*.

This fine Picture is divided into three Groupes; the first of which is composed of four Figures, among whom the Apostle is eminently distinguished, as indeed he is from every other in the Picture; his Situation being so extremely remarkable, that he is shewn to the greatest Advantage that can possibly be conceived. The Man who is about to ascend the Steps, the Woman behind him, and eight other

other Figures who are represented standing, compose the second Groupe; and the third is formed by six Persons who are sitting: This last is placed between the first and second, nearly in the Center of the Picture.

The Character of *Paul* is universally allowed to be the most sublime Performance that ever was produced by the Pencil of *Raphael*; and Mr. *Richardson*, who passionately admired this Figure, with a Warmth peculiar to himself (which perhaps upon this and some similar Occasions carried him a little too far) says, " But no Historian, or Orator, " can possibly give me so great an Idea of " that eloquent and zealous Apostle, as that " Figure of his does; all the fine Things " related, as said or wrote by him, cannot; " for there I see a Person, Face, Air and " Action, which no Words can sufficiently " describe, but which assure me as much as " those can, that that Man must speak good " Sense, and to the Purpose." Thus much is beyond Contradiction, that nothing hitherto produced, can give so great an Idea of the Person of *Paul*, or can better help to illustrate the Divine Zeal and Elocution which that Apostle so eminently possessed, than the awful, majestic and expressive Character which the Hand of *Raphael* has given him.

Ra-

Raphael has employed every Artifice, in order to make the Apostle particularly conspicuous; all the Figures in the Picture are subservient to that Purpose; the Man and Woman at the Bottom of the Steps are actually nearer to the Eye than the Apostle, but their Situation causes the base Line of the Picture to cut off Part of their Height; and as they are both stooping, they are effectually prevented from lessening the Importance of the Apostle. He has managed the Figures that appear behind the Apostle, in the same Manner, by placing two of them lower than *Paul*, and the third sitting upon the upper Step; by which Means they are sufficiently degraded. The Figures in the second Groupe, who are seen standing, are situated upon the Ground, their Heads mostly inclined, and are also at a considerable Distance; and those who compose the middle Groupe are at a still greater Distance, and are represented sitting. But the gigantic Statue of *Mars*, which is introduced with great Propriety, is of infinite Service to the Picture; it is placed beyond the outermost Figures of the second Groupe; therefore the Distance of this Statue being considered, and the Height and Bulk of it compared with the Figure of the Apostle, it will be found to reduce the last to a moderate Size, and also

also serves admirably, by its Magnitude, to balance that Side of the Picture.

Among a great Variety of fine Characters in this Picture, next to that of the Apostles, is that of the Man who is ascending the Steps, in whose Countenance Awe and Reverence are finely blended; nor need the most common Observer be told, that this Man and the Woman behind him are intended to represent *Dionysius* and *Damaris*, who, we are informed by the History, were converted.

The Expression of extreme Attention in the three Figures nearest to *Dionysius*, in the second Groupe, is most admirably described; nor is that of the Man in the same Groupe, who presses his Lips with his Finger, less to be admired. The three Figures behind the Apostle, who are apparently displeased with his Discourse, are finely invented, particularly that of him who is sitting and rests his Chin upon his Hand: in his Character, Envy and Malignity are finely described.

Leonardo da Vinci, in his Treatise upon Painting, has given it as a Precept, that,
 “ In grave and serious Compositions, when
 “ Assemblies are held, and Matters of Im-
 “ portance debated, let but few young Men
 “ be

“ be present ; it being contrary to Custom to
 “ intrust Affairs of this Nature in the Hands
 “ of Youth ; who are not less able to give
 “ Council, than they are willing to receive
 “ it ; and who, therefore, have two Reasons
 “ for absenting themselves from these Kind
 “ of Meetings.” This Precept is no where
 better illustrated than in this *Carton*, where
 there is a wonderful Expression of Attention,
 Decorum and Gravity, in the old Men ; and,
 on the contrary, the few young Persons who
 are introduced in the Picture appear forward,
 impatient, and impetuous ; and Contempt
 and Dislike are strongly expressed in
 each of their Characters ; for which Reason
 Part of these turbulent Persons are judiciously
 thrown into the most distant Groupe,
 and others are placed behind the older Men.

In the Distance between the Buildings, in
 the Center of the Picture, are seen two Figures,
 who appear to be talking together, and seem
 to be of no Consequence to the Composition,
 but their Use is great ; they not only serve
 to break the strait Line made by the Heads
 of those who are sitting, as also the parallel
 Lines made by the Columns of the Temple and
 the adjacent Piazza, but connect the principal
 and two subordinate Groupes together ; and
 without them the Picture must have suffered
 considerably.

The Attitudes of the Figures are extremely
 fine and expressive ; the Draperies noble

and well cast, particularly that of the Apostle, which is admirably designed. The Architecture is elegant; not rich, but suitable to the Taste of the *Athenians*, and properly adapted to the Picture; as is the distant View of the Country; it being customary for them to place the Statue of *Mars*, as the Guardian of the City, at the Entrance into it.

Upon the Whole, it may not be improper to conclude, with comparing the Ideas of two such great Painters as *Raphael* and *Leonardo da Vinci* in similar Subjects, by the following Extract from the Writings of the latter, who, in describing the Manner in which a public Oration should be represented, says, “ To represent a Person ha-
 “ ranging a Multitude, consider, in the first
 “ Place, the Subject-Matter on which he is
 “ to entertain them; in order to give him
 “ an Action suitable to the Occasion: For
 “ Instance, if the Business be to persuade, let
 “ it appear in his Gestures; if it be to ar-
 “ gue and deduce Reasons, let him hold one
 “ of the Fingers of his left Hand between
 “ two of those of the Right, keeping the
 “ other two shut; let his Face be turned to
 “ the Assembly, and his Mouth half open,
 “ so as that he may appear to speak; if he
 “ be sitting, let him seem as about to rise,
 “ advancing his Head a little forwards; if
 “ he be represented standing, let him recline
 “ a little with his Head and Breast towards
 “ the

“ the People ; and let the Assembly be seen
 “ listening with Silence and Attention ; let
 “ all their Eyes be fastened on the Speaker,
 “ and let their Actions discover somewhat
 “ of Admiration ; let some old Man be seen
 “ wondering at what he hears, with his
 “ Mouth shut, his Lips drawn close, Wrin-
 “ kles about the Corners of his Mouth, the
 “ Bottom of his Cheeks, and in the Fore-
 “ head, occasioned by the Eye-brows, which
 “ must be raised, near the Setting on of the
 “ Nose ; let others be represented sitting,
 “ with their Fingers clasped within each
 “ other, bearing up their left Knee ; ano-
 “ ther old Man may be seen with his Knees
 “ thrown across each other, his Elbow lean-
 “ ing on his Knee, and with his Hand
 “ supporting his Chin, which may be co-
 “ vered with a venerable Beard.”

The Similarity of the Ideas of these two
 great Men will be better discovered by com-
 paring the *Carton* with the foregoing Quo-
 tation, where though several Things are
 differently expressed, yet upon the Whole
 the Thought is so nearly alike that it might
 be almost implied that either *Leonardo's* Idea
 had been put in Execution by *Raphael* ; or
 could there have been a Probability of it, that
 the latter had dictated to the former when
 he was composing his Book.

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